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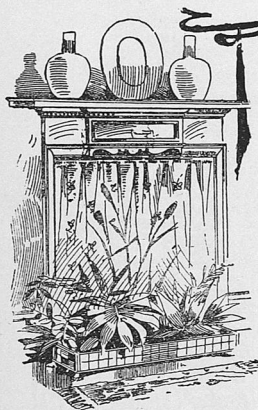
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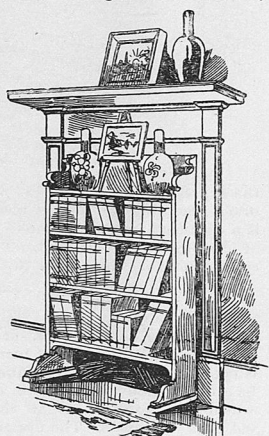
A Decorated Bedroom Fire-place.

plants vegetate. Such a scheme would answer for a bed-room fire-place very successfully.

In a student's room the fire-place can be very suitably concealed by a little movable bookcase, as shown in the next illustration, the arrangement serving the combined purpose of a firescreen and bookshelf. It will be noticed that it is raised from the ground some distance in order not to interfere with the draft up the chimney.

For the dining-room a different arrangement is necessary, and we present something more ambitious in style for this particular apartment. The fire-place is, in fact, transformed into a stately piece of furniture by means of a German sofa placed right underneath the wooden mantel-piece. The back of the sofa is constructed of a frame made to fit exactly between the jambs of the mantel-piece.

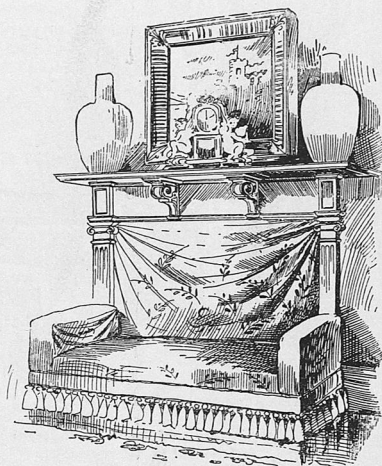
The drawing room mantel-piece may be decorated for the summer as shown in the accompanying illustration. Where no fire is used draperies may be used with impunity. The fire-place is shown treated with drapery on the shelf and sides, and the grate filled with a stretched screen or fan, and the bars hidden by a projecting jardiniere for flowers.



Fire-place in a Student's Room.

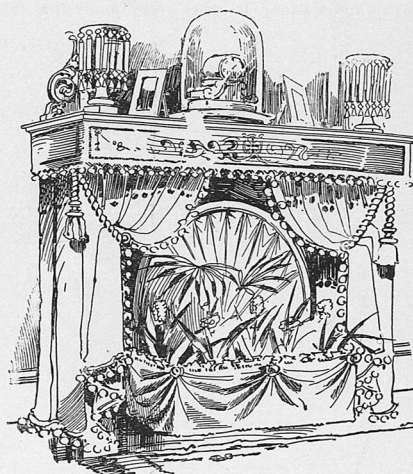
The ordinary man of business, who simply wishes to write an occasional letter, is content with having his writing desk placed in any light, or in any position, and the student who has

to exercise himself over so many lessons in a given time is usually oblivious to aesthetic surroundings. In the sketch herewith given of a very ornate library table it will be seen that the



The Dining-Room Fire-place.

table itself is placed between two windows, an entirely favorable position, one end being placed against the usually unoccupied pier. The convenience of such a position is obvious.

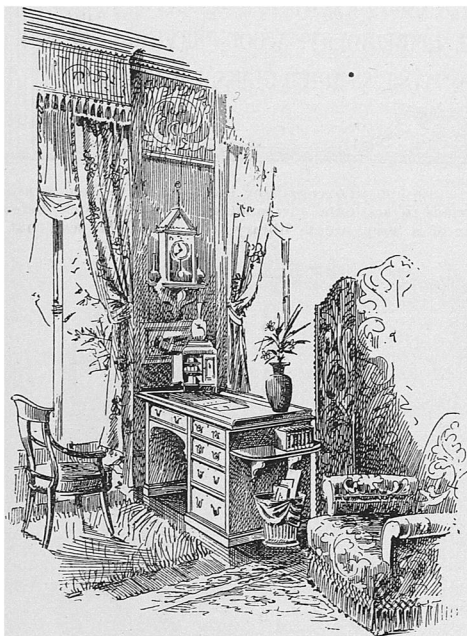


Draped Drawing-Room Fire-place.

The writer is near a window, with ample room to move his chair about, and himself so placed that an easy chair for a friend can be drawn near the table. The use of a screen lends

THE DECORATOR AND FURNISHER.

additional coziness to the arrangement. A table placed fully in



Writing Table between two Windows.

front of a window is a position which common sense or a doctor will at once tell us is harmful to the eyesight.

The revolving bookcase is seen everywhere nowadays, and is so well known that it would be a work of supererogation to again call attention to its merits, but a revolving bookcase need not prevent other ideas being formulated for other bookcases, such as the convenient reading stand depicted in the accompanying illustration. It is not every house that can afford



Bookcase and Reading Stand.

to set apart a distinctive room for a library, and hence the utility of such conveniences as those referred to. The reading stand is a great comfort, but is seldom met with, even in the showrooms of the complete house furnisher. We think it would pay our manufacturers to turn their attention to the small

furniture suitable for the library, or for holding books in the ordinary parlor. The handy little bookcase and reading desk here shown will be welcomed by many a student, and has the merit of being equally serviceable in any apartment of the house.

Another idea in the way of a bookcase is the angle dwarf bookcase shown in our next illustration. It is simple and compact in design and will serve its purpose admirably. Such devices as these do away with the necessity of a regular library, and here we have in conjunction with a receptacle for books



Angle Book Case.

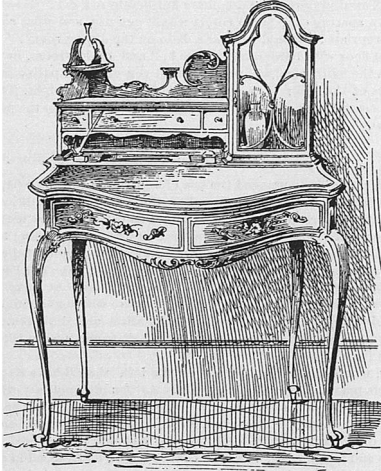
the expression of an art idea, with the addition of brackets for bric-a-brac, drapery for the books and decorated panels. There is a cupboard below the books for the reception of plans, rolls of drawing or manuscript. There is a corner cabinet in the superstructure, which rises to the frieze moulding.

Every lady nowadays wishes to possess a dainty writing desk, and the Louis Quinze, such as is here described, will prove a much cherished article of furniture. The pattern is one which is specially adapted to feminine taste, and although there may be a diminution of the charm of the older cabinet work upon which it is modelled, it at the same time lacks much of the old time costliness. The design is attractive and the arrangement commodious, and the shelves and cabinet lend themselves agreeably to the display of those thousand and one little oddments of bric-a-brac and portraiture with which the modern tasteful housewife decks her writing table.

The second suggestion in the way of a lady's writing table is arranged in the lines of the old-fashioned bureau of the last

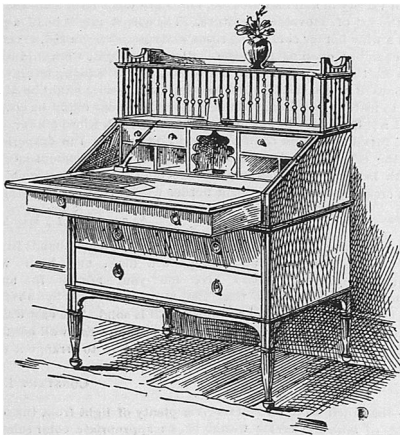
THE DECORATOR AND FURNISHER.

century. The top part has been treated in a novel manner. Here, instead of employing the pretty, though somewhat commonplace curtain, a grille is used at sides and back, the turn-



Lady's Writing Desk.

ing being composed of straight shafts and balls. Mdme. de Genlis, one of the clever Frenchwomen of the last century, was under the impression that she was the first woman to possess



Bureau Writing Desk.

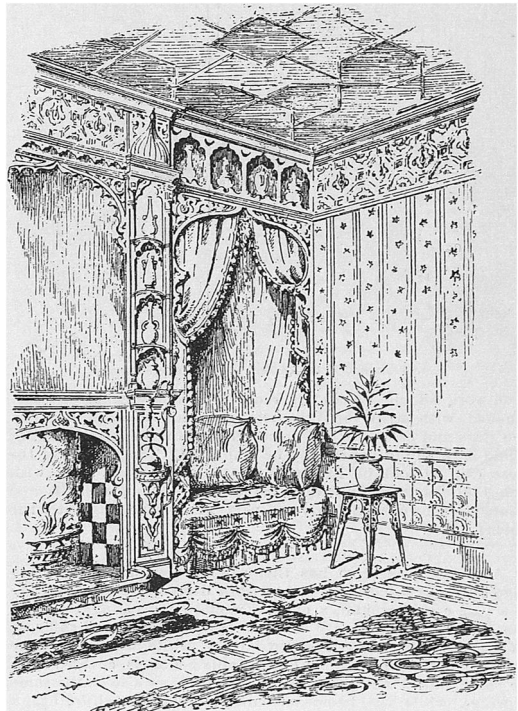
a writing desk, but this is a mistake, for at the Cluny Museum, in Paris, there is a curious old desk that once belonged to Marie de Medici.

A colorless varnish which is peculiarly applicable to drawings and prints, and which may be advantageously used upon oil paintings when they are perfectly dry, as it brings out the color with the purest effect, is made by dissolving two and a half ounces of shellac in a pint of rectified spirits of wine, and boiling the solution for a few moments with five ounces of well burnt and recently heated animal charcoal. A small portion of the solution should then be filtered, and if not colorless more charcoal should be added. When all color is removed the varnish is to be strained through silk, and then filtered through blotting paper,

In artistic iron-work beauty of outline is to be regarded as the first consideration, and more attended to as art knowledge and art taste increase. In rendering ornament subservient to fibre form we give it a distinct vintage ground. To settle all the principles that ought to govern artistic iron-work is no easy matter, but there is no question that where figures are introduced whether in relief or in the round, they should not be united with branches, combinations, by the way, seldom found in the work of French artificers, who incline to admixture of these with scroll work. Surface decoration in relief will always be more pleasing than ornamental. When relief designs are introduced to decorate construction they should be clearly defined.

JAPANESE articles of wood-work are well worth studying for the ingenuity with which they are joined, and the minimum of material used with reference to strength and endurance. As shown in fine and costly productions, in lacquer painting and porcelain jars and cloisonné, the Japanese artisans are as capable of elaborate ornamentation as of the simplest delineation. Japanese importations furnish us with things outre, choice, suggestive, or odd as fanciful decorative features, while sufficiently peculiar in themselves as to run no risk in being taken as representing the owners specific tastes. What is very suggestive in Japanese color designs is the spell with which masses of ornament are balanced, though in an isolated, disconnected manner, and the exquisite play on tones of the same color.

It goes without saying that the Moorish style is more appropriate for fitments of all kinds than any other style of interior decoration. We show herewith two ideas carried out in this style, which will be certain to be appreciated by our readers.



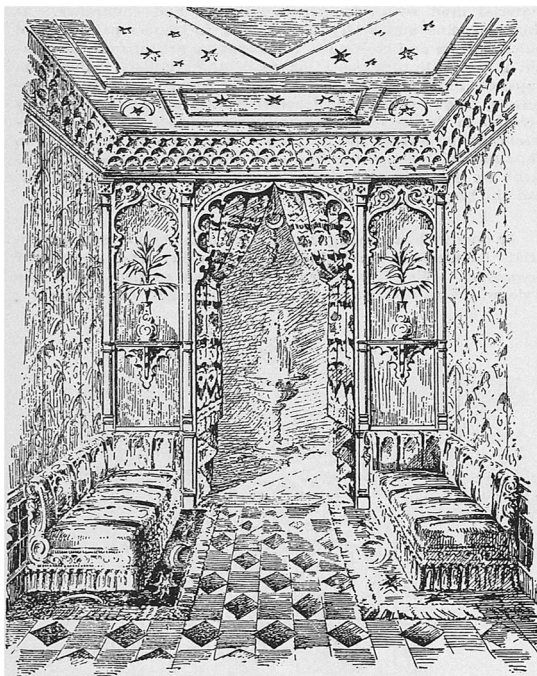
A Moorish Recess. By Charlotte Robinson.

The first is an idea for a cozy corner in one or both of the usually barren places between the modern mantel-piece and the nearest walls of the room on either side. The whole of the

THE DECORATOR AND FURNISHER.

front of the mantel should be covered with wood-work, and brackets should project to the edge, the place immediately above the fire-place being filled in with a mirror. Each recess should be filled with arches to form niches for china, the width of the frieze, and the walls of the recess should be hung with a plain material, such as Roman satin, which should be slightly draped. The seats should be covered with Tournay tapestry, and the pillows should be covered with silk brocade in harmonizing color with that of the seats and drapery. The wood-work may be finished in ivory and gold, with which pale green silk draperies would splendidly harmonize.

The second idea is suggested for breaking up the monotony of either a corridor or one of those long narrow parlors so common in American basement houses. The arrangement as shown suggests a Moorish ante-room with broad divan seats. The walls should be covered with a gayly colored material, and the



Moorish Ante-room in Corridor. By Charlotte Robinson.

wood-work should be a dull red. The ceiling could be easily panelled with strips of Lincrusta and narrow wood beading. The stars and crescents can be stenciled on a cream ground, or a gold star ceiling paper may be employed. The design of the frieze can be had in Lincrusta, and the Moorish arch, with arches on either side having ornamental shelves for shells and plants as shown, would give a very decorative effect to the scheme.

A pretty rose room has the wall covered with plain cart-ridge paper in a pale rose tint, with a deep frieze of wild roses on a pale cream ground, a picture moulding dividing the two. The window hangings are of pink sateen, with a full ruffle of the same at the edge. Pane curtains of white dotted swiss are placed next the window. A comfortable couch is covered with the same sateen and piled high with pillows also in the same colorings, while the bedstead, which is painted white, has a spread and a round bolster in the same material. The floor has a white matting of fine weave, and Japanese cotton rugs in dull tones are used wherever necessary. A simple screen painted white is filled with panels of rose colored silk and down pillows covered with old red corduroy fill the wicker chairs.

ANSWERS TO CORRESPONDENTS.

HARLAN, IA., May 2, 1892.

THE EDITOR THE DECORATOR AND FURNISHER.

DEAR SIR:—I wish to ask you a few questions regarding the decoration of my house. The dining-room and hall are finished in red oak. How would you furnish above apartments? What colors would you use, and what colors would be most appropriate? Would you use a dado on the dining-room? Would you use a parquet floor with border in both the hall and dining-room, or would you use carpet in the hall? Also, what color would you paint the parlor and bedroom on either side of the hall? The ceilings are all ten feet in height. The hall will have an oak mantel with grate, and is lit by two windows under the porch, hence the room is somewhat dark.

Yours very respectfully,

MRS. JOS. F. BEH.

Answer.—We would recommend the use of a greenish gold wall-paper for the hall, and the frieze should have a ground of Pompeian red in addition to greenish gold ornament thereon. The floor should be in oak parquetry with a border, and the center of the floor should have a large rug whose prevailing tone would be Pompeian red. For the dining-room we would recommend the use of an Anaglypta dado, the ground of the pattern being tinted in an old Persian blue, with the high lights decorated in gold. The walls should be covered with a tapestry paper having a ground of old blue, and the windows should be decorated with an Indian tapestry in old reds and old blues and dull ecru. The ceiling of the apartment might be covered with wall-paper in ecru with roses or other flowers forming the border.

The parlor, which opens from the hall on the left, should have its woodwork and trimmings painted in an old ivory tint. As you did not say whether the front of house faces north or south we are somewhat at a loss to know exactly what color scheme should be employed, but it is safe to recommend an old ivory tint as being universally applicable. The walls should be covered with wall-paper in rose and cream effects, and the ceiling might be frescoed in sky effects with cupids, flowers, clouds, etc. The draperies for the bay window should be in rose and gold silk brocade, and the portieres for the entrance door might be of Louis XIV. velours in cream with gold embroidery. All the metal trimmings of the apartment, such as door handles, door plates, gasolier, electric light fittings, window curtain poles, and so on, should be in silver finish. We would recommend that two-thirds of the chairs be upholstered in the same brocade as that employed to decorate the windows. A couple of chairs might be of the overstuffed variety in a similar brocade, and a gilt chair with Aubusson seat will complete the list of movable furniture. The carpet might be of a plain ecru color with a wide border containing roses and rose leaves in red, green, etc.

For the chamber, opening from the hall on the right, we would recommend the woodwork to be painted a light blue color, the walls being hung with chintz paper in tones of cream and blue. The window draperies might be of cretonne, in pattern to match the coloring of the walls. The floor might be covered with a carpet of a solid blue color, say cadet blue, having a white border. The bed-spread and furniture should be of the same cretonne as the draperies, and to complete the scheme of decoration the china of the apartment might be decorated with hand painted flowers, copied from the chintz pattern of the wall. Paper of a cream tint with ready-made border will serve to decorate the ceiling.

ALBANY, N. Y., May 20, 1892.

My means are quite limited, and I have an elephant on my hands in the form of a parlor to furnish. The ceilings are high, and both walls and ceiling are calcasomed. Please give me your advice in answer to correspondence. I should add that the room is 30 feet by 15 feet. The south wall has two windows, and the north wall is solid. The east wall has two windows in addition to an open fire-place, and the west wall has two single doors. I have thus a big, bare room, with no idea how to arrange it so that it will be cozy and homelike, with a small outlay of money.

CONSTANT READER.

Answer.—Inasmuch as the room receives plenty of light from the outside, a combination of blue and cream would be an appropriate color scheme. We would advise you to cover the floor with a cream color Chinese matting square up to the walls, and over this stretch a rug, made of blue denim, large enough to show only about 18 inches of the matting for a border all round the room. Madras curtains, whose prevailing tones are blue and cream, will serve to decorate the four windows, while the portieres that decorate the door openings will be of the same blue denim that forms the carpet. The wall should be hung with a blue ingrain with an appropriate frieze. The ceiling can be covered with a cream colored paper, having an appropriate border of flowers in variegated colors. As regards the furnishing of the apartment, furniture can be bought at almost any price. If the room is intended for a parlor, rattan or bent wood furniture is very artistic and serviceable and economical. We would advise you to read carefully the articles published in the April and May issues of THE DECORATOR AND FURNISHER on the economical furnishing of flats, from which articles you will obtain a great many hints that will serve you in furnishing your parlor.

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